

TX 75

WIRA SCRIPT

Studio T.C.3
BBC-1 Colour

Project No. 02344/7042
Recording VTC/6HT/92975

"DOCTOR WHO" 4A

"ROBOT" (working title)

by
TERRANCE DICKS

EPISODE ONE

TX
28/12/74

Producer.....	BARRY LETTS
Director.....	CHRISTOPHER BARRY
Script Editor.....	ROBERT HOLMES
P.U.M.....	GEORGE GALLACCIO
P.A.....	PETER GRIMWADE
A.F.M.....	DAVID TILLEY
Assistant.....	JOY SINCLAIR
Designer.....	IAN RAWNSLEY
Costume Designer.....	JAMES ACHESON
Make-up Artist.....	JUDY CLAY
T.M.1*.....	NIGEL WRIGHT
T.M.2.....	DEREK THOMPSON
Sound Supervisor.....	JOHN LEWIS HOLMES
Grams Op.....	GORDON PHILIPSON
Vision Mixer.....	GRAHAM GILES
Floor Assistant.....	
Crew.....	EIGHTEEN (COLIN REID)
Visual Effects Designer.....	CLIFFORD CULLEY
Inlay Operator.....	DAVE JERVIS

SATURDAY, 1st JUNE 1974

Camera Rehearsal.....	10.30 - 13.00
LUNCH.....	13.00 - 14.00
Camera Rehearsal.....	14.00 - 18.00
DINNER.....	18.00 - 19.00
Line-Up.....	19.00 - 19.30
RECORD : VTC/6HT/92975	19.30 - 22.00
plus Shibarden	
VT6 - 2 Machines	

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TELEVISION SCRIPT

No. T.C.3

MS-1 Colour

"DOCTOR WHO" 4A

PRESENTATION

"ROBOT" (working title)

by

TERRANCE DICKS

Tx 28/12/74
Med 1975

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T.M.1*.....NICK WRIGHT
T.M.2.....DEREK THOMPSON
Sound Supervisor.....JOHN LLOYD
Grams Op.....GORDON PHILIPSON
Vision Mixer.....FRED LAW
Floor Assistant.....GEOFFREY POSNER
Crew.....FOURTEEN
Visual Effects Designer.....CLIFFORD CULLEY
Inlay Operator.....DAVE JERVIS

TX 75

TUESDAY, 21st May 1974

Camera Rehearsal.....11.30 - 13.00
LUNCH.....13.00 - 14.00
Camera Rehearsal.....14.00 - 18.00
DINNER.....18.00 - 19.00
Line-Up.....19.00 - 19.30
RECORD : VTC/6HT/92975.....19.30 - 22.00
PLUS Shibarden

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CAST

Episode One

(In order of appearance)

Sarah.....ELISABETH SLADEN
Brigadier.....NICHOLAS COURTNEY
Dr. Who.....TOM BAKER
Harry.....IAN MARTER
Benton.....JOHN LEVENE
Miss Winters.....PATRICIA MAYNARD
Jellicoe.....ALEC LINSTED
Kettlewell.....EDWARD BURNHAM
Robot.....MICHAEL KILGARRIFF

Non-Speaking

Guard.....JOHN SCOTT MARTIN
236-9700 (thru! A.P.P.)
Stretcher Bearer.....LESLIE WEEKES (Dilmar
727-8862 876-5453)
do.....NIGEL STEVENS do
77-51455
Tall Man (for Robot's Hand).....JOHN EAST do
764-8000
Guard (dead body).....GEORGE HOWSE do
727-0274

CAST

Episode One

(In order of appearance)

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Dr. Who.....TOM BAKER
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Miss Winters.....PATRICIA MAYNARD
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Robot.....MICHAEL KILGARRIFF

Non-Speaking

Guard.....JOHN SCOTT MARTIN
thru' DILMAR AGENCY: 876-5453 286-9700 (thru' A.P.F.)
Stretcher Bearer.....
do.....

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
1	1.	INT. UNIT H.Q. DOCTOR'S LAB SARAH BRIGADIER DR. WHO HARRY BENTON 2 UNIT SOLDIERS N/S	DAY (1)	201- 209	1A, 5A, 2A A1
5	2.	EXT. GOVERNMENT EST. O.B. UNIT SENTRY N/S GUARD DOG Robot's P.O.V. Sentry is struck down + 2 metal hands snap gate chains: Guard Dog reacts + makes off	NIGHT	210	VTR PLAYBACK feeding Monitor/ 3A
7	3.	INT. GOVERNMENT OFFICE BRIGADIER V/O/	NIGHT	211- 212	CAMERA 1 feeding/ Monitor/ 3A/ 1B, 5B B1
7	4.	INT. UNIT H.Q. DOCTOR'S LAB SARAH BRIGADIER	DAY (2)	213- 220	4A, 1A, 2A A1
11	5.	INT. UNIT CORRIDORS SARAH BRIGADIER DR. WHO	DAY	221- 223	3B, 4B B2
12	6.	INT. UNIT H.Q. DOCTOR'S LAB DR. WHO HARRY	DAY	224- 233	1A, 5A, 2A A1
RECORDING BREAK (1)					
16	7.	INT. UNIT CORRIDORS BRIGADIER SARAH	DAY	234- 235	3B, 4B B2

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
16	8.	INT. UNIT LABORATORY SARAH HARRY BRIGADIER DR. WHO	DAY (2 cont)	236- 252	5A, 2A, A1 1A
19	9.	EXT. FENCE O.B. Robot's P.O.V. Metal hands snap heavy wires of Electrical Fence	DAY	253	<u>VTR PLAYBACK</u> feeding Monitor/ 3A
20	10.	INT. STOREROOM SECURITY GUARD N/S Robot's P.O.V.	DAY <u>BREAK</u>	254- 261	<u>CAMERA 1 feeding</u> Monitor/ 3C, 4C/1C B3
21	11	INT. UNIT H.Q. DOCTOR'S LAB HARRY BRIGADIER DR. WHO	DAY <u>BREAK</u>	262- 275	4A, 1A, 2A A1
PAUSE - ON TO SCENE 13 (Page 27)					
25	12.	EXT. FENCE O.B. BRIGADIER DR. WHO HARRY Dr. Who finds squashed Dandelion. They follow him thru' gap in wire fence	DAY		<u>EDIT IN</u>
27	13.	INT. STOREROOM BRIGADIER DR. WHO HARRY Dr. Who looks at rifled shelves	DAY	276- 279	3C, 4C B3
PAUSE or BREAK - ON to SC. 17 (Pg. 34)					

3/.....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
28	14.	EXT. THINKTANK O.B. JELlicoe Miss WINTERS SARAH SECURITY GUARD N/S Sarah pays Thinktank a visit	DAY (2 cont)		<u>EDIT IN</u>
30	15.	EXT. FENCE O.B. BRIGADIER DR. WHO HARRY <u>BENTON V/O</u> Dr. Who stretched out in back of Landrover: Brigadier orders security seal round Factory	DAY		<u>EDIT IN</u>
33	16.	EXT. THINKTANK O.B. SARAH JELlicoe Miss WINTERS End of Sarah's tour of Thinktank: she pops thru' a door	DAY		<u>EDIT IN</u>
34	17.	INT. THINKTANK KETTLEWELL'S WORKSHOP SARAH JELlicoe Miss WINTERS	DAY	280- 287	5C F/R 2B, 3D, 1D A2, D4
PAUSE or BREAK - ON TO SCENE 20 (Page 39)					
37	18.	EXT. FACTORY O.B. BENTON UNIT TROOPS N/S <u>BRIGADIER V/O</u> Montage of shots of Unit Troops setting up observation posts etc:	DAY		<u>EDIT IN</u>
38	19.	DOOR OUTSIDE FACTORY VAULT CB SENTRY N/S <u>BRIGADIER V/O</u> Sentry guarding massive door	DAY		<u>EDIT IN</u>

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
39	20.	INT. FACTORY VAULT /BRIGADIER V/O/	DAY (2 cont)	288	4D
PAUSE or BREAK - AND ON TO SCENE 22 (Page 41)					
39	21.	EXT. FACTORY O.B. BRIGADIER DR. WHO HARRY BENTON Landrover parked: Dr. Who points downwards as the <u>one</u> direction unprotected...	DAY		EDIT IN
41	22.	INT. FACTORY VAULT MODEL + CSO /C.S.O. SHOT/ Metal Fist thru' Concrete	DAY	289	4E, 3E
RECORDING BREAK - ON TO SCENE 25 (Page 42)					
41	23.	EXT. FACTORY VAULT O.B. SENTRY N/S Sentry reacts to noise - he opens door + fires at Robot	DAY		EDIT IN
42	24.	EXT. FACTORY O.B. DR. WHO BRIGADIER HARRY BENTON They hear shots + choking scream - sprint towards Factory	DAY		EDIT IN

5/.....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
42	25.	INT. FACTORY VAULT DR. WHO BRIGADIER BENTON HARRY SENTRY N/S	DAY (2 cont)	290- 294	4E, 3F C1
43	26.	INT. KETTLEWELL'S LAB KETTLEWELL SARAH	DAY	295- 302	1E/F, 2C D1
RECORDING BREAK - ON TO SCENE 30 (Page 46)					
44	27.	EXT. KETTLEWELL'S HOUSE OB SARAH Sarah gets into car - takes Pass out of Handbag + drives away	DAY		<u>EDIT IN</u>
45	28.	EXT. THINKTANK O.B. SARAH GUARD W/O 2 Guard goes to check pass + Sarah runs towards Bunker	DAY		<u>EDIT IN</u>
46	29.	EXT. THINKTANK O.B. SARAH Sarah creeps towards Kettlewells Laboratory + enters cautiously	DAY		<u>EDIT IN</u>
46	30.	INT. THINKTANK WORKSHOP SARAH ROBOT	DAY	303- 306	<u>CAMERA 1 fed to Monitor</u> 3A/ 5D/E, B4 2D, 1D

"DOCTOR WHO"

'Robot'

by

Terrance Dicks

EPISODE ONE

OPENING TITLES :
(TO BE ADDED LATER)

with

Opening
Title Music

1. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
1A, 5A, 2A A1

TEASER

(To be Edited in)

(SARAH AND THE
BRIGADIER ARE
LOOKING DOWN AT
DOCTOR WHO, WHO
LIES ON THE
GROUND)

SARAH: Look, Brigadier, look! It's
starting!

(DOCTOR WHO IS
STARTING TO GLOW
WITH A GOLDEN
LIGHT)

BRIGADIER: Here we go, again...
(Cont...)

201) 1A
M 2sh SARAH/BRIGADIER/

CLOSE UP OF DOCTOR
WHO'S FEATURES AS
THEY CHANGE INTO
THOSE OF HIS NEW
INCARNATION.

Widen with SARAH
to 3sh

BUT EVEN WHEN THE
CHANGE IS COMPLETE,
DOCTOR WHO TWISTS
AND WRITHES,
MUTTERING DELIRIOUSLY.

SARAH KNEELING BY
HIM, LOOKS UP AT THE
BRIGADIER, WHO RUSHES
TO A WALL PHONE, AND
DIALS A COUPLE OF
DIGITS)

202) 2A
MCU BRIGADIER

BRIGADIER (INTO PHONE) Get me the H.P.
Doctor? - Lieutenant Sullivan.
Emergency! Come to the lab at once,
please!

203) 5A
C2sh DR/SARAH

(HE SLAMS DOWN THE
PHONE AND TURNS
BACK TO SARAH WHO
IS TRYING TO CALM
DOCTOR WHO.

HE IS TWISTING
AND MUTTERING)

DOCTOR WHO: (INDISTINCTLY) ... Typical
Sontaran attitude ... stop Linx ...
perverting the course of human history ..

(OV)
BRIGADIER: What's he talking about?

204) 2
CU DR

SARAH: Something that happened when
we first met.../

205) 1
MLS HARRY

DOCTOR WHO: I tell you Brigadier,
there's nothing to worry about. The
Brontosaurus is large and placid.../

5 to 15/

(ON 1)

THE DOOR OPENS AND HARRY SULLIVAN DASHES IN. HE'S A LARGE BURLY YOUNG MAN IN NAVAL UNIFORM. HIS SOCIAL MANNER BIT 'HEARTY' BUT HE BECOMES CALM AND PROFESSIONAL WHEN AT WORK.

TWO UNIT SOLDIERS WITH A STRETCHER FOLLOW HIM INTO THE LAB)

Let HARRY drop

HARRY: This the patient, sir?

206) 2 DR.WHO: And stupid./ (SITS UP) If
2sh Dr/S.W.H the square of the Hypotomuse equals
HARRY into 3sh the sum of the squares on the other
two sides, why is a mouse when it
spins? Never did know the nanswer
to that one. /

207) 1
MLS BENTON
Pan him to BRIG

(WITHOUT WAITING FOR A REPLY
HARRY KNEELS BESIDE THE DOCTOR
AND STARTS TO EXAMINE HIM.

W.O.I BENTON ENTERS, CARRYING
A CLIPBOARD AND SOME PAPERS)

BENTON: Excuse me sir, the daily
report -

(HE BREAKS OFF AT THE SIGHT
OF DOCTOR WHO)

HARRY: Get him to sickbay. I'll
make a proper examination there.

Tighten to 2sh
BRIG/BENTON

(THE STRETCHER BEARERS
ASSISTED BY HARRY + SARAH
GETTING DOCTOR ONTO STRETCHER)

BENTON: Who's that, sir?

BRIGADIER: That, Mr. Benton, is
the Doctor.

(2 next)

(ON 1)

ST. AND. S. V/T

BENTON: You mean he's done it
again, sir? Changed?

(THE BRIGADIER NODS)

BRIGADIER: Saw it happen, this time.

(BENTON SHAKES HIS
HEAD, LAFLED.)

DOCTOR WHO IS CARRIED
OUT ON THE STRETCHER,
SERAH AND HARRY GOING
WITH HIM. HARRY IS
LAST ONE AND THE
BRIGADIER SEES HIM
AT THE DOOR)

208) 2
MS HARRY

Lieutenant Sullivan, I'm placing the
Doctor in your personal charge. He's
to have your full attention.

(HARRY LOOKS PUZZLED,
BUT DOESN'T ARGUE)

209) 1
M2sh BRIG/BENTON

HARRY: Yes, of course, sir./

(HE GOES OFF DOWN
THE CORRIDOR.)

AUTOMATICALLY BENTON
HANDS HIS PAPERS TO
THE BRIGADIER, WHO
STARTS LOOKING THROUGH
THEM)

Q V/T

BRIGADIER: Anything urgent, Mr. Benton?

BENTON: No, sir. Just routine.

Pan them to Door

BRIGADIER: (LOOKING AT PAPERS) Yes, see
everything seems pretty quiet.

CUE to 31

EDITING: PUT THIS SCENE FIRST?

2. EXT. GOVERNMENT ESTABLISHMENT. (O.B) NIGHT

210) 3A
On Periscope
+ Monitor

VTR PLAYBACK
Shots 1 + 3

(Note: This sequence could be day, but night, day- or night, or to let it suggest one of at another point the moon would obviously be preferable.)

DUE
ROBOT F/
THROUGHOUT

We shouldn't see very much of this location or of any of the other locations which are the scene of the action. The only thing we should see is the robot, and the robot should be seen in a way which suggests that it is being broken into.

We don't get a full look at the Robot until the end of the episode.)

(SUBJECTIVE CAMERA - SEQUENCE IS SEEN ON THROUGH THE EYES OF THE ROBOT. ITS A MASSIVE SEVEN-FOOT HIGH METAL FIGURE. A SPECIAL OPTICAL EFFECT INDICATES WHEN WE ARE LOOKING THROUGH THE ROBOT'S EYES. WE CAN ALSO HEAR AN ELECTRONIC HEARTBEAT.

CAMERA MOVES THROUGH CONCEALING BUSHES TOWARDS A HEAVY GATE. ON IT A SIGN READS:

'MINISTRY OF DEFENCE.
WEAPONRY RESEARCH CENTRE.
NO ADMITTANCE WITHOUT
PASS.
GUARD DOGS PATROLLING'.

(5B next)

(ON V/T + 3A)

A UNIT SENTRY IS ON
GUARD.

CAMERA MOVES OUT OF
THE BUSHES AND ADVANCES
TOWARDS HIM. WE
SEE HIM HORRIFIED AND
AMAZED REACTION. AS
CAMERA MOVES NEARER
HE RAISES HIS GUN TO
FIRE BUT THE GUN IS
WRENCHED FROM HIS
GRASP AND HE IS STRUCK
DOWN.

CAMERA MOVES IN ON THE
GATE. TWO METAL HANDS
COME INTO SHOT AND
SNAP THE CHAINS HOLDING
THE GATE CLOSED. THE
GATE IS PUSHED OPEN,
AND THE CAMERA MOVES ON
THROUGH.

THIS SHOT
RECORDED
NORMAL

HOLD FOR A MOMENT ON
THE SHATTERED CHAINS
AND THE FELLE SENTRY.

RESUME SUBJECTIVE CAMERA.
- WE ARE MOVING ALONG
A PATH. A GUARD DOG
DASHES UP BARKING
FURIOUSLY. THEN
REACTING TO WHAT IT SEES,
IT BACKS AWAY FROM
CAMERA GROWLING, AND THEN
MAKES OFF, HOWLING
DISMALLY.

WE CLOSE IN ON THE DOOR.
A BLOW FROM A METAL FIST
SMASHES IT OPEN.

CAMERA MOVES THROUGH:)

(CUT to 5B)

3. INT. GOVERNMENT OFFICE. NIGHT.

211) 5B _____ 11

LS WALL/SARAH
ROBOT'S SHADOW
on Wall (arm)

(THE ROOM IS IN
DARKNESS.

/GRAYS/
/CRASH + SCREAMS/

LIGHT FROM THE
WINDOW ILLUMINATES

/+ BUT/
/ROBOT'S + A/

- - - - - /FUSE/ - - - - -

A MASSIVE SAFE.
CAROL MOVES UP
TO IT, AND METAL
HANDS GRIP THE
HANDLE AND RIP
THE DOOR OFF.

212) 13 _____ /

High Shot SAFE
ROBOT'S ARMS in fg
Fed to Monitor
+

A METAL HAND REACHES
FOR A FOLDER (LIES)

3A _____

/5 to .../

- - - - - /RUCE/ - - - - - ? /STREET FLOOD SIGNAL/

4. INT. UNIT H.Q. DOCTOR'S OFF. DAY. (2)

213) 2A _____ 2A, 4A, 1A _____ A1

CU SARAH

(THE BRIGADIER IS READING
LETTER WHILE CLIPPING TO SARAH)

BRIGADIER (READING) The complete
set of plans for the Disintegrator
gun....

214) 4A _____ SARAH: Stolen? Who by? /

C 2sh

BRIGADIER: No one saw them. Probably
enemy agents. A small commando-squad. We
Found heavy vehicle tracks.

(SEVERELY, REALISING
WHAT HE IS DOING)

Naturally all this is Top
Secret, Miss Smith! /

215) 2 _____
M 2sh

(4 next)

(ON 2)

(SARAH CAN'T RESIST
TEASING HIM)

SARAH: Then why are you telling me?

BRIGADIER: Because ... 'because ...

(HE STOPS, SPLUTTERS,
GESTURES ROUND THE
EMPTY LABORATORY,
IT IS ELOQUENT OF
DOCTOR WHO. BITS
OF SOME HALF-COMPLETED
EXPERIMENT LITTER
A LAB BENCH. THE
TARDIS STANDS SADLY
IN THE CORNER)

Because there's no-one else I can tell.

SARAH: (UNDERSTANDING) The Doctor's
still unconscious?

216) 4 (THE BRIGADIER NODS)/
CU SARAH

He'll be all right. I know he will.

217) 2 (BUT SHE OBVIOUSLY
ISN'T)/
M 2sh BRIG/SARAH

4 to B

Track in + pan
BRIG R holding
2sh

BRIGADIER: He used to drive me mad,
but I - miss having him about! He'd
have been interested in this robbery,
you know. Some very strange features
...

(THE BRIGADIER IS
EMBARRASSED BY HIS
OWN DISPLAY OF
FEELING. SARAH
CHARGES THE SUBJECT)

SARAH: Actually I came here to ask a
favour.

(1A next)

(ON 2)

BRIGADIER: (ABSENTLY) Yes, of course.

SARAH: You know Thinktank? The Frontiers-of-science research place. All the latest in everything under one roof.

BRIGADIER: Oh yes. Er, what about it?

(SARAH GIVES A
WINNING SMILE)

SARAH: Well, now and again, exceptional favoured journalists are allowed to visit it. And for absolutely ages now I've been dying to get in there./

218) 1A
MCU BRIG

(SHE LOOKS AT HIM
APPEALINGLY)

219) 2
CU SARAH

BRIGADIER: You want me to get you a visitors pass? /

220) 1
M 2sh

SARAH: Oh? Oh, yes, please./

BRIGADIER: Nothing simpler. Come along to my office, and I'll fix it up right away.

Pan them to Door

(THEY MOVE TOWARDS
THE DOOR. SARAH
PAUSES)

SARAH: And could I see the Doctor - before I go?

BRIGADIER: Yes, of course.

(3B next)

(ON 1)

SARAH: ... Are you sure you've got
the right man to look after him?

BRIGADIER: Lieutenant Sullivan?
First class chap. Very fine doctor.

SARAH: He seems sort of ... old-
fashioned.

(CUT to 3B)

(ONTO PAGE 11)

5. INT. UNIT CORRIDORS. DAY.

221) 3B 3B, 4B B2
 M 2sh

(CORNER, WHERE THE
 DOCTOR, JACQUE
 OVER IYJALLIS,
 COMES CREEPING
 ALONG THE CORRIDOR.
 CLUTCHING HIS BOOTS
 IN HIS HAND.
 HE HEARS THE
 APPROACHING VOICES
 AND DUCKS OUT OF
 SIGHT BEHIND A
 CUPBOARD (OR ANOTHER
 TURN OF WALL) JUST
 AS THE BRIGADIER
 AND SARAH APPEAR)

222) 4B
 MS DR - see others bg
 Crab L as he hides

BRIGADIER: Nothing wrong with
 that, Mrs. Smith. You may not
 have noticed but I'm a little old-
 fashioned myself.

SARAH: Nonsense, Brigadier. You're
 a swinger.

Pan DR R
 223) 3B
 LS DR

(BY NOW THEY HAVE
 REACHED THE CORNER.
 THEY TURN IT, AND GO
 ON THEIR WAY.
 AS SOON AS THEY ARE
 OUT OF SIGHT, THE
 DOCTOR EMERGES FROM
 HIS HIDING PLACE/
 AND MAKES OFF DOWN
 THE CORRIDOR
 TOWARDS THE LABORATORY)

(CUT to 5A)

6. INT. UNIT HQ. DOCTOR'S LABORATORY.
DAY.

- 224) 5A 5A, 2A, 1A A1
CU DR (THE ROOM IS EMPTY.
AFTER A MOMENT THE
DOOR OPENS.
THE DOCTOR POPS HIS
HEAD IN. HE SEES
225) 2A THE ROOM IS EMPTY,
MLS DR LOOKS FURLED AND
Pan him in COMES IN, CLOSING THE
DOOR BEHIND HIM.

FOR A MOMENT HE LOOKS
LOST, AS IF HE CAN'T
REMEMBER WHAT
HE'S THERE FOR.
226) 1A THEN HE SPOTS THE
O/Sn IS THERE TARDIS AND BEARS.

HE CROSSES TO IT,
227) 2 TRIES TO OPEN THE DOOR.
CU DR IT'S LOCKED. THIS
Widen + pan him R SEEMS TO BAFLE HIM
FOR A MOMENT. HE FROWNS.
THEY CHEERS UP)

DOCTOR WHO: Key! Key, key, key!

(HE STARTS LOOKING IN
ALL THE POCKETS OF THE
JACKET HE WEARS OVER
HIS PYJAMAS. HE CAN'T
FIND IT AND LOOKS
BAFLED. THEN HE
REMEMBERS THE BOOTS HE
IS CARRYING. HE TIPS
OUT FIRST ONE AND THEN
THE OTHER. THE KEY
FALLS FROM THE SECOND
BOOT ONTO THE PALM OF
HIS HAND)

(1 next)

(ON 2)

DOCTOR WHO: Yes of course.
Obvious place!

Widen to incl
HARRY

(HE IS JUST ABOUT TO
PUT THE KEY IN THE
LOCK WHEN THE DOOR
OPENS.

HARRY SULLIVAN BUSTLES
IN, WEARING WHITE
COAT AND STETHESCOPE.
HE IS FULL OF PRO-
FESSIONAL GOOD CHEER.
HE IS OBVIOUSLY
RELIEVED TO HAVE FOUND
THE DOCTOR, AND GIVES
HIM A REPROVING LOOK)

228) 1
MCU DR

HARRY: Come on Doctor. You're
supposed to be in the sick bay!

DOCTOR WHO: Am I? Do you mean
the infirmary?

Widen for 2sh on
DR's move

HARRY: I mean the sick bay!
You're not fit yet ...

229) 5
CU BRICK

DOCTOR WHO: (INDIGNANTLY) Fit?
Fit? Of course I'm fit! All
systems go.

230) 2
M 2sh

(WATCHED BY THE BIFFLED
HARRY, THE DOCTOR HAS
A LITTLE BURST OF
PHYSICAL ACTIVITY,
TOUCHING HIS TOES,
RUNNING ON THE SPOT,
AND FINISHING WITH
A FEW RAPID PUSH-UPS.
THEN HE LEAPS TO HIS
FEET, STRIDES ACROSS
TO HARRY. THE DOCTOR
TAKES THE STETHESCOPE,
POPS THE EARPIECES IN
HARRY'S EARS AND
APPLIES THE BUSINESS
END TO HIS OWN CHEST.

(1 next)

(ON 2)

THE DOCTOR'S MANNER
IS BRISK, HEARTY,
HYPER-ACTIVE.
HE IS RUNNING ON
OVERDRIVE, AFTER
HIS LONG REST)

DOCTOR WHO: (Cont) HeartBeat.J.

(BY PROFESSIONAL
REFLEX HARRY TAKES
THE DOCTOR'S
HEARTBEAT - THE
DOCTOR MOVES THE
STETHESCOPE TO THE
OTHER SIDE.
HE REACTS)

Pull back holding
DR R to Desk in 2sh

HARRY: I don't think that can
be right.

DOCTOR WHO: Both a bit fast?
Still, must be patient. A new
body's like a new house. Takes
a bit of time to settle in!

231) 1
MCU DR
(Mirror Shot)

(HE WANDERS TO A
MIRROR AND EXAMINES
HIS FACE CRITICALLY.
TALKING RAPIDLY ALL
THE TIME)

As for the physiognomy - well we
have to take the rough with the
smooth.....
mind you, I think the nose is
definitely an improvement. But
the ears - well, I'm not too sure.
(cont ...)

(2 next)

(ON 1)

On DR's turn
pan to C2sh
HARR/DR

(HE TUGS AT HIS EARS
EXPERIMENTALLY, SEEMS
TO ACCEPT THAT THEY'RE
FIXED + TURNS TO HARRY)

232) 2
MCU HARRY

DOCTOR WHO: (cont) Tell me,
frankly - what do you say to
the ears?/

233) 1
A/L

HARRY: Well, I don't know ... /

DOCTOR WHO: Of course you don't -
why should you? You're a busy
man, you don't want to stand here
burling about my ears. Neither
ear nor there, is it? Eh? But I
can't waste anymore time. Things
to do - places to go. I'm a busy
man too, you know.

(THE DOCTOR SHAKES HARRY
WARMLY BY THE HAND)

Well, thank you for a most enjoyable
chat. Must be on my way.

(HARRY IS STILL NOT AMUSED.
HE BLOCKS THE WAY TO THE
TARDIS)

HARRY: I'm sorry, Doctor, but
there's no question of your leaving.
You'll go back to the Infirmary - I
mean sickbay, get into bed, and stay
there till I say you can get up.

(HE ADVANCES PURPOSEFULLY
ON THE DOCTOR, WHO
BACKS AWAY, APPARENTLY
INTIMATED)

DOCTOR WHO: How can I prove my
point?

Crane L holding
2sh on Skipping

(HE GRABS WIRE AND SKIPS)

Come on then.

Tighten to C2sh

(HARRY JOINS IN WITH THE
DOCTOR)

(ON 1)

DOCTOR WHO: (SONG)

Mother, mother, I feel sick

Send for the doctor, quick, quick,
quick

Doctor, doctor, shall he die?

Yes my darling, bye and bye.

One, two, three, four.....

RECORDING BREAK

/.....on to page 16

7. INT. UNIT CORRIDORS. D.Y.

234) 4B 4B, 3B B2
LS
 (THE BRIGADIER AND
 SARAH RUSHING ALONG
 TOWARDS THE LABORATORY)

BRIGADIER: If he's not in the
 sickbay, there's only one place
 he can be.

235) 3B
LS

SARAH: I thought you said Doctor
 Sullivan was looking after him.

BRIG: He's supposed to be ...

(BY NOW THEY ARE AT
 THE LABORATORY DOORS.
 THE BRIGADIER OPENS IT
 FOR SARAH AND THEY
 RUSH IN)

8. INT. UNIT. LABORATORY. D.Y.

236) 1A 1A, 5A, 2A A1
LS LAS

Pan them to
 Cupboard

(5A next)

(THE LABORATORY APPEARS
 QUIET AND EMPTY.
 THEY LOOK 'ROUND.
 THEN THEY HEAR A
 MUFFLED THUMPING FROM
 A CORNER CUPBOARD.

(ON 1A)

237) 5A
MCU HARRY

SARAH RUSHES ACROSS TO
IT AND OPENS IT.

HARRY SULLIVAN, TIED UP,
FALLS OUT)

BRIGADIER: What are you doing there?

SARAH: What happened?

238) 2A
GROUP sh

HARRY: (INDIGNANT) Picked me up
and flung me in the cupboard
like a pair of boots./

BRIG: Where is he?

(THE FAMILIAR GROANING
SOUND OF THE TARDIS
ANSWERS THE QUESTION)

GR. S
LIGHT / X

Pan SARAH R
to Tardis

Hah! Too late.

(SARAH RUSHES TO THE
TARDIS DOOR AND
HAMMERS ON IT WITH
HER FISTS)

SARAH: Doctor, Doctor, wait,
please. Don't go rushing off.
Doctor, listen ...

239) 1
Wide 3sh
BRIG/SARAH/DR

(THE TARDIS NOISE
SUBSIDES. AFTER A
MOMENT THE DOOR OPSNS
AND THE DOCTOR POPS
HIS HEAD OUT)/

STILL in
PYJAMAS

DOCTOR WHO: (TAKING IN THE SCENE)
Yes? Ah, come to see me off,
have you? Well, I hate goodbyes.
I'll just slip quietly away ...

(CUT to 2)

240) 2 _____ / (STARTS TO RE-ENTER
2sh SARAH/DR THE TARDIS, BUT IS
STOPPED BY SARAH'S
ANGUISHED CRY)

SARAH: Doctor, you can't go!

DOCTOR WHO: Can't - can't! No
such word as can't. Why not?

(HE ASKS THE QUESTION
STRAIGHTFORWARDLY,
IN A TONE OF CHILD-
LIKE CURIOSITY.)

SARAH RACKS HER
BRAINS)

241) 1 _____ SARAH: (TO DOCTOR) Well, because,
LS a/b er, because the Brigadier needs
BRIG/SARAH/DR you. Don't/you, Brigadier?

BRIG: What? Oh yes, yes of
course. Depending on you.

DOCTOR WHO: What for?

242) 2 _____ / (THE BRIGADIER GIVES
MCU BRIG SARAH AN ANGUISHED
243) 1 _____ LOOK./ HE HAS NO
2sh SARAH/DR IDEA.
SARAH ANSWERS FOR HIM)

244) 2 _____ SARAH: There's been this
MCU BRIG robbery - some kind of secret weapon./
Pan him to 3sh
BRIG/SARAH/DR BRIG: Ah yes. Very serious
business.

(1 next)

(ON 2)

/S/By V/T/

245)

1
MCU DR

SARAH: (TO DOCTOR) I mean, you are still Unit's Scientific Adviser. You can't go off and leave them in the lurch. /

DOCTOR WHO: Can't I? Goodbye.

(CLOSES DOOR)

246)

5
MS HARRY
Widen to 2sh as
BRIG in

HARRY: Excuse me, sir./ Could you oblige?

247)

1
MS DR

DOCTOR WHO: Excuse me./ Haven't we met somewhere before? /

248)

2
CU BRIGADIER

249)

1
CU DR

BRIGADIER: Well... /

250)

2
CU BRIG

DOCTOR WHO: No, don't tell me. Alexander the Great! /

251)

1
CU DR

No? Hannibal? No, /

252)

2
CU BRIG

252A)

1
CU DR

Brigadier?/ Brigadier Alastair Gordon Lethbridge Stuart. How are you?

/RUN V/T/

(SHAKES HANDS)

BRIGADIER: Very well, thank you but

Widen to 3sh
BRIG/SARAH/DR

DOCTOR WHO: And Sarah Jane Smith. Now what was that you said about a secret weapon?

(THE DOCTOR LOOKS THOUGHTFUL THEN, TO EVERYONE'S RELIEF, HE COMES OUT OF THE TARDIS.

HE LOOKS ROUND ENQUIRINGLY)

(CUT to 3A)

9. EXT. CENICAL D Y (O.S.)

253) 3A
On Periscope
+ Monitor

VTR PLAYBACK
Shot 4

DU
ROBOT F/X

(ROBOT'S P.V.
SUBJECTIVE CAME...
WE ARE APPROACHING
A HEAVY ELECTRICAL
FACILITY LOCATED IN
SMALL COMPOUND OF
BUILDINGS.

TWO METAL HILTS COME
INTO SHOT AND CRASH
THE SEAMLESS OF WIRE.
THERE IS A CRACKLE OF
ELECTRICITY AND SPARKS
FLASH AROUND THE HILTS.

OBVIOUSLY UNHARMED
THE HILTS SHIP FIRST
ONE THEN ANOTHER
SECOND OF THE HEAVY
WIRE IS TWO, WITH
EFFORTLESS EASE)

(CUT to 4C)

(On to page 20)

10. INT. STORAGE ROOM. DAY.

254) 4C 4C, 3C, 1C B3
LS

(A SMALL ELECTRONIC
STORAGE ROOM, LINED WITH /DSS/
CRATES AND BOXES. /ROBOT F/X/

Tighten to MCU GUARD

A BORED SECURITY GUARD
GUARD SITS READING
A PAPER. SUDDENLY /GRAMS/
HE HEARS THE MASSIVE /FOOTSTEPS/
CLUMP, CLUMP, CLUMP,
OF FOOTSTEPS COMING
TOWARDS THE DOOR FROM
THE CORRIDOR OUTSIDE.
HE LOOKS AT THE DOOR.
THE FOOTSTEPS COME
HE RE/ AND THE DOORS
ARE SHAKEN BY A THUMP
FROM THE OUTSIDE. /

255) 3C
MS DOORS

256) 4
MS GUARD
Pan him R

THE GUARD RUSHES TO
THE DOOR AS IT IS
SHAKEN BY A SECOND
THUMP. HE PUTS A
MASSIVE STEEL BAR
ACROSS THE DOOR,
BUT AS THE DOOR IS
FORCED INWARD FROM
THE OUTSIDE THE BAR
BEGINS TO BULGE AND
BEND. THE GUARD BACKS
AWAY IN HORROR. HE
LOOKS ROUND WILDLY
AND THEN MOVES TOWARDS
A WALL PHONE. AS HE
APPROACHES IT THERE
IS A SHATTERING CRASH
FROM BEHIND HIM. /

257) 3
CU BAR

258) 4
MS GUARD/Phone

259) 3
BAR/GUARD

WE CUT TO A CLOSE-UP
OF THE GUARD AS THE
DOORS BURST OPEN.

(4 next)

260) 4
MS GUARD/Chairs

HE REACTS IN ALARM AND HORROR FROM UNIT
HE SEES. HE BACKS AWAY,
LOOKING FOR THE
WALL PHONE.

CUT TO A CLOSE-UP OF THE
WALL PHONE AS HE GRABS
FOR IT. A METAL HAND IS
THERE BEFORE HIM, RIPPING
THE PHONE OUT OF THE
WALL.

CUT TO A CLOSE-UP OF
THE TERRIFIED GUARD
AS HE IS STRUCK DOWN.

RECORDING BREAK

261) 10
High Tracking Shot
+
3
Periscope on Monitor
fed from 1

CUT TO ROBOT'S P.O.V.
SUBJECTIVE C.L.E.A., S
IT SCANS THE ROWS OF
BOXES AND CLOSETS.
IT PAUSES AT ONE, AND
THEN REVERSES FOR IT,
PLACING IT TO ONE
SIDE. THE ROBOT IS
REPEATED AND THEN IT
RECHES FOR ANOTHER
BOX, OBVIOUSLY
A KING OF CAREFUL
SELECTION, WORKING
QUICKLY AND ACCURATELY)

----- / PAUSE - 1 to 2 / -----

F/G CUPBOARD CUT

11. INT. UNIT H.Q. DOCTOR'S
LABORATORY. DAY.

262) 2A
MS HARRY

4A, 1A, 2A

A1

(HARRY SULLIVAN IS
SITTING LISTENING TO
HIS OWN HEART BEAT
WHEN THE BRIGADIER
COMES RUSHING IN)

263) 1A
MLS past HARRY to
Door

(2 next)

(ON 1)

BRIG: Doctor, there's been another one!

(HE PAUSES,
SELLING ONLY HARRY)

Where is he?

(HARRY NODS TOWARDS
THE TARDIS)

HARRY: In there.

(BRIG SUSPICIOUSLY,
MOVING TOWARDS
THE TARDIS:)

BRIG: But he promised ...

DOCTOR WHO: (V.O.) Ah, Brigadier!

(CUT TO THE DOORWAY
OF THE TARDIS.

THERE STANDS THE DOCTOR, RESPLENDENT IN A HUGE BEARSKIN JACKET) / (1st Costume)

264) 2
MCU BRIG

BRIG: Doctor, we must get moving,
There's been a second ...

(HE BREAKS OFF, SEEING
THE DOCTOR. /

265) 1
LS DR

THE DOCTOR NOTICES)

DOCTOR WHO: Something wrong?

(2 next)

266) 2

MS DR

Pan him to CU

BRIG bg

BRIG: You've changed./DOCTOR WHO: Oh no, not again.

(HE RUSHES TO THE
MIRROR AND PEERS
CRITICALLY AT HIS
FACE, PRODDING
AND POKING IT)

BRIG: I didn't mean your face,
Doctor. I meant your clothes.

DOCTOR WHO: (SADLY) You don't
like them.

267) 1

M 2sh

BRIG: UNIT is supposed to be a
security organisation./

DOCTOR WHO: You think I might
attract attention?

BRIG: It's just possible.

(2 next)

(ON 1)

- 24 -

268) Pan him to Tardis
2 DOCTOR WHO: One moment.
2sh HARRY/BRIG

(HE DARTS BACK INSIDE
TARDIS.

RECORDING BREAK /1 to D/

269) 4A /LOCKED OFF/ AND INSTANTLY RE- (2nd Costume)
MLS DR APPEARS IN AN EVEN
MORE ECCENTRIC COSTUME.

DOCTOR WHO: No? No!

RECORDING BREAK

(ON 4 cont)

270) 2 HE LOOKS AT THEIR (3rd Costume)
C 2sh HARRY/BRIG HORRIFIED FACES)

271) 4 (LOCKED OFF)
MCS DR

RECORDING BREAK

(ON 4 cont)

272) 2 (HE GOES BACK INSIDE ^{4th Change} (Proper Cost.)
C2sh HARRY/BRIG AND REAPPEARS IN WHAT
IS BASICALLY HIS NEW
COSTUME)

273) 4 /LOCKED OFF/
MCS DR

RECORDING BREAK

(ON 4. cont)

DOCTOR WHO: How about this?

274) 2 /BRIGADIER: Much better, Doctor.
M 2sh HARRY/BRIG Now if we're finished with your
Pan BRIG to DR wardrobe, there's an urgent ..

DOCTOR WHO: I'll try again if
you like.

BRIGADIER: Let's settle for that!
Now, Doctor, there's been -

DOCTOR WHO: Time we were off!

(4A next)

BRIGADIER: Off?

- 24 -

BRIGADIER: (cont) Doctor, will you please pay attention.

DOCTOR WHO: Oh but I am. I assure you. Look.

(HE PICKS THE
DAISY UP CAREFULLY
FROM THE GROUND
AND TURNS IT ON
THE PALM OF HIS
HAND TO SHOW THE
BRIGADIER.
CUT TO A CLOSE UP
OF THE DOCTOR'S
HAND. ON IT IS A
DAISY, SQUASHED
ABSOLUTELY FLAT,
LIKE A PRESSED FLOWER
IN A BOOK)

BRIGADIER: Doctor, I have every respect for your concern for the ecology, but one squashed daisy ...

DOCTOR WHO: Not just squashed. Flattened. Almost pulverised.

(HE BLOWS ON THE
DAISY AND IT FLIES
INTO POWDER)

Now, how did it get like that?

HARRY: (IMPATIENTLY) I suppose it was stepped on.

DOCTOR WHO: Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.

(THE BRIGADIER AND
HARRY REACT, AND
THE DOCTOR LEAPS UP AND
GOES THROUGH THE GAP
IN THE WIRE. HARRY
AND THE BRIGADIER
SCURBLE HURRIEDLY
AFTER HIM)

/END of SC. 12/

13. INT. STOREROOM. DAY.

276) 4C 4C, 3C 33

EMPTY SHELVES

Widen to 3sh

(THE DOCTOR LOOKS
AT THE RILLED
BUT NOT EMPTY
SHELVES - HARRY THERE)

BRIGADIER: Funny thing is, they
left a lot of valuable and top-
secret stuff behind. Here's a
list of all they actually took.

(HE HANDS OVER A
LIST. THE
DOCTOR SCANS IT
BRIEFLY)/

277) 3C
MS DR

DOCTOR WHO: Just what you'd
need for the control circuitry
of one, compact, powerful
technological device. A
Disintegrater gun, for instance .../

278) 4C
MCU BRIG

BRIGADIER: What do you know
about that?

(AGAIN THEY REACT)

279) 3
CU DR

(DOCTOR WINKS AND PUTS
FINGER AGAINST HIS NOSE)

PAUSE or BREAK (?)

ON TO SCENE 17 (Page 34)

SCENES 14, 15 + 16
TO BE EDITED IN

14. EXT. THINKTANK. (OB) DAY.

(THE THINKTANK
IS A BIG, ENCLOSED
COUNTRY HOUSE TAKEN
OVER BY A WEALTHY
FOUNDATION AND
CONVERTED TO
SCIENTIFIC RESEARCH.

JELlicoe, A FUSSY
MORGUE MAN IN HIS
THIRTIES IS STANDING
BY THE FRONT ENTRANCE.
HE WEARS ELABORATE,
ULTRA-TRENDY CLOTHES.

BESIDE HIM IS
MISS WINTERS. ABOUT
THE SAME AGE AS
JELlicoe, SHE IS
DRESSED FASHIONABLY
BUT SIMPLY, AND
MIGHT BE A VERY
SUPERIOR EXECUTIVE
SECRETARY. HER MANNER,
IN CONTRAST TO
THAT OF JELlicoe,
IS UTTERLY CALM
AND RELAXED, (LASSY BUT
A LITTLE COOL)

JELlicoe: That journalist girl
is arriving. The one with the
Unit pass. (cont...)

(A CAR HAS DRIVEN
UP AT THE GATE.
THE DRIVER, SARAH
IS SHOWING AN
ARMED SECURITY
GUARD HER PASS. SHE
NODS FROM THE GUARD,
SARAH GETS OUT OF
THE CAR, AND ENTERS THE
BUILDING.

THE GUARD POINTS
TOWARDS MISS WINTERS
AND JELlicoe ON
THE STEPS.

CUT BACK TO JELlicoe
AND MISS WINTERS)

JELlicoe: (cont) It's something
of a nuisance - at the present
moment in time

(THERE IS TENSION
BENEATH HIS WORDS)

WINTERS: We shall treat Miss
Smith exactly like the others.

JELlicoe: I suppose so, I
suppose so ...

(SARAH COMES UP
TO THEM, A LITTLE
HESITANTLY.
SHE ADDRESSES HER-
SELF TO JELlicoe)

SARAH: It's very good of you to
allow this visit, Director.

(JELlicoe LOOKS
EMBARRASSED.

MISS WINTERS RISES
AND MOVES TOWARDS
SARAH)

WINTERS: I hadn't expected male
chauvinist attitudes from you,
Miss Smith.

SARAH: I'm sorry?

WINTERS: I'm the Director.
Hilda Winters. This is Arnold
Jellicoe, my assistant.

15. EXT. FENCE. (OB) D.Y.

(THE BRIGADIER AND
HARRY ARE STANDING
BY THE UNIT LANDROVER.
THE DOCTOR IS STRETCHED
OUT IN THE BACK OF
THE LANDROVER, HIS
FEET POULING OVER
THE SIDE.

HE HAS A GENERAL
TENDENCY TO DOPT
GAWKY, SPRAWLING
ATTITUDES)

BRIGADIER: So what are we looking
for?

DOCTOR WHO: Something that brushes
aside chains and electric
fences like cobwebs. Something
intelligent, that selects
only what it needs, and leaves
the rest. Something that kills
a man as casually as it crushes
a daisy.

BRIGADIER: What sort of a something?
Is it a human.

(THE DOCTOR, CONSIDERS
AND THEN SHAKES HIS
HEAD)

DOCTOR WHO: I doubt it, Brigadier.
More than human, perhaps.

BRIGADIER: Well, whatever it is,
how do we find it?

DOCTOR WHO: By locking the next
stable door in good time.

BRIGADIER: What?

DOCTOR WHO: It - whatever It may
be - has stolen the plans for
the new disintegrator gun. It
has also in it's possession the
necessary control circuitry.

HARRY: You think it wants to
build the gun?

DOCTOR WHO: Why else steal the
plans and the circuitry?
Assuming I'm right - and I
invariably am - what is the
third vital ingredient.

(FOR A MOMENT THE
BRIGADIER LOOKS
BAFFLED, THEN HE
GETS IT)

BRIGADIER: The focussing generator!

(THE DOCTOR NODS
APPROVINGLY, LIKE
A MASTER WHO HAS AT
LAST GOT A DILLISH
PUPIL TO UNDERSTAND
A SIMPLE THING)

DOCTOR WHO: Exactly Brigadier.

(THE BRIGADIER SWITCHES
HIS RT)

BRIGADIER: Greyhound leader to
trap one. Red priority.

(BENTON'S VOICE COMES
THROUGH ON THE RT)

BENTON: (V.O.) Trap one, we
read you Greyhound leader.

BRIG: Emmett's Electronics, Benton.
Smallish factory in Essex. Full
security seal, every available
man. Air cover as well. I'll
meet you there in (LOOKING AT
WATCH) Fifteen minutes, and
by then I want that place better
guarded than Fort Knox.
Greyhound out.

(THE LANDROVER IS
ALREADY MOVING,
AND THE DOCTOR HAS TO
JUMP TO SCRAMBLE IN AS
IT WHIZZES OUT OF SIGHT)

16. EXT. THINKTANK. (OB) DAY.

(SARAH, MISS WINTERS
AND JELlicoe STROLLING
THROUGH THE GROUNDS.
THEY ARE SOMEWHERE IN
THE REAR OF THE BUILDING)

SARAH: I really can't thank you
enough. It's been a fascinating
tour.

JELlicoe: As you've seen, we do
mostly what's called 'Frontiers
of Science research here.'

WINTERS: As soon as our work
reaches the practical stage, it's
handed over to someone. Someone
with more resources and a bigger
budget.

JELlicoe: Usually the Government!

(THIS IS A WELL
REHEARSED DOUBLE
ACT)

SARAH: Like the new Disintegrator
gun. You pioneered the research
on that, didn't you?

(REACTION FROM
JELlicoe AND
WINTERS)

WINTERS: Well, yes. But I'm not sure you should know about that.

SARAH: Sorry, talking out of turn.

(EMBARRASSED SHE LOOKS AROUND FOR A DIVERSION. THEY'RE JUST PASSING A LONG, LOW LYING BUILDING)

What's in here?

(SHE POPS THROUGH THE DOOR, BEFORE THEY CAN STOP HER)

/END of SCENES TO BE EDITED IN/

17. INT. THINKTANK KETTLEWELLS

WORKSHOP

280) 5C F/R
LS LOBBY

5C F/R, 1D, 2B, 3D

A2, B4

(A SPOTLESSLY CLEAN BUT EMPTY CONCRETE ROOM/ DOORS AT THE FAR END.

ECHO

281) 1D
VLS WORKSHOP

SARAH LOOKS AROUND CURIOUSLY. SHE LOOKS AT A FADED NOTICE. WINTERS AND JELICOE HAVE FOLLOWED HER IN)

(2 B next)

(ON 1D)

JELlicoe: (SHARPLY) There's nothing here. Nothing at all.

282) 2B
MCU SARAH/NOTICE

WINTERS: (PLEASANTLY) As you can see, it's empty. /

(SARAH LOOKS UP
FROM THE NOTICE)

283) 3D
M 3sh WINTERS/
JELlicoe/SARAH
past fg Column

SARAH: (READING) J. P. Kettlewell.
Robotics Section. / He left you
some time ago, didn't he.
There was quite a fuss about
it in the Press.

Pan them R to
see Doors

WINTERS: Indeed there was.
As you probably heard, he
turned against conventional
science altogether.

Pan SARAH/JELlicoe
Rt

JELlicoe: Spends his time on
alternative technology -
whatever that may mean.

SARAH: What's through there?

(SHE INDICATES THE
MASSIVE METAL DOORS
ON THE OTHER SIDE
OF THE ROOM)

284) 1
MCU SARAH

JELlicoe: Store-room. The
Professor left some valuable
equipment. We're keeping it
till he deigns to come and collect
it. /

(3 next)

(SARAH'S JOURNALISTIC
INSTINCTS TELL HER
THERE'S SOMETHING UP,
BUT SHE CAN'T VERY
WELL PLEAS THE MATTER.
SHE NODS, THEN STOPS
AND SMILES)

285) 3 SARAH: Funny musty sort of .../ oops!
M 2sh JELICOE/SARAH

(On to page 37)

(2 next)

(ON 3)

286) 2 (SHE TAKES A FEW
STEPS FORWARD,
AND THEN SKIDS,
BEFORE SHE CAN
FINISH HER SENTENCE.
JELlicoe GRABS HER
ARM AND SAVES HER
FROM A NASTY FALL) /
3sh WINTERS/
SARAH/JELlicoe

WINTERS: Are you all right?

Pan WINTERS L

SARAH: (GASPING) Just about.

287) 3 WINTERS: Let's be on our way Miss
Smith. / Still quite a lot to see,
M 3sh you know.
WINTERS/SARAH/JELlicoe

SARAH: Oh yes, of course.

(SHE TAKES SARAH FIRMLY
BY THE OTHER ARM AND
LEADS HER OUT)

PAUSE or BREAK - ON TO SCENE 20 (Page 39)

SCENES 18 + 19
TO BE EDITED IN

18. EXT. FACTORY. (O.B.). DAY.

(A SIMPLE FACTORY
COMPOUND (IF
POSSIBLE SOME PREVIOUS
LOCATION DOUBLED).

A MONTAGE OF SHOTS
SHOWING UNIT
TROOPS SETTING UP
OBSERVATION POSTS,
HIDDEN MACHINE GUN
EMPLACEMENTS, MEN
WITH RIFLES AND
STENGUNS IN COVER -
ENOUGH TO GIVE
THE IMPRESSION
THAT A HIDDEN RING
OF ARMED MEN IS
SURROUNDING THE
FACTORY.

STOCK SHOT.
CUT TO A
HELICOPTER
PATROLLING OVER HEAD.

CUT TO W.D.I. BENTON,
WRIGGLING THROUGH
COVER, CHECKING
PATROLS AND PLACING
NEW ONES.

OVER ALL THIS THE
BRIGADIERS VOICE)

BRIGADIER: (V.O.) I tell you Doctor
I've got the whole place covered.
Armed patrols have every inch of the
perimeter under observation. Helicopters
patrols overhead. Inside that
factory is a vault. Not a safe,
Doctor, a vault. There's a sentry
outside it.

(AS THE BRIGADIER
SPEAKS THE
PICTURE CHANGES)

19. DOOR OUTSIDE FACTORY VAULT. O.B. DAY.

(CLOSE SHOT OF A
SENTRY GUARDING
A MASSIVE DOOR)

BRIGADIER: (V.O.) Inside the vault ...

END of SCENES TO BE EDITED IN/

20. INT. FACTORY VAULT.

238) 4D
LS Down Steps
Fast ZOOM into
CASKET

4D

(A TINY ROOM. ON
A TABLE INSIDE IT
STANDS A METAL
CASKET)

BRIGADIER: (V.O.) There's a metal
casket containing every focussing
generator in the place.

PAUSE or BREAK and ON TO SCENE 22 (Page 41)

SCENE 21 /
TO BE EDITED IN /

21. EXT. FACTORY. O.B. DAY.

BRIGADIER: (V.O.) Believe me Doctor,
the place is impregnable.

(END THE SEQUENCE OF
SHOTS TO SHOW THE
LANDROVER PARKED
IN THE COVER OF SOME
TREES NEAR THE
FACTORY GATE.

THE BRIGADIER AND
HARRY ARE IN FRONT,
THE DOCTOR IS
SPRAWLED AT THE
BACK)

DOCTOR WHO: Never cared for the word
impregnable. Sounds too much like
'unsinkable'.

HARRY: What's wrong with 'unsinkable'?

DOCTOR WHO: Always reminds me of
your 'Titanic'.

HARRY: What?

DOCTOR WHO: Glug, glug, glug!

(HE MAKES A SINKING
GASPEUR.)

THE BRIGADIER SNORTS,
BENTON COMES UP TO
THE LANDROVER AND
SALUTES)

BENTON: All patrols posted sir.

BRIGADIER: Everything secure?

BENTON: The lads are so close to each
other they're standing on each others
toes, sir.

BRIGADIER: You see, Doctor! Not
even a rat could get through that
cordon. Protected from every side,
and from above.

DOCTOR WHO: (THOUGHTFULLY) That still
leaves one direction.

(THE BRIGADIER LOOKS
PUZZLED.)

THE DOCTOR POINTS
DOWNWARDS)

END OF SCENE TO BE EDITED IN

22. INT. FACTORY VAULT. MODEL SHOT, D.Y.
/C.S.O./

289) 4E /LOCKED OFF/ 4E, 3E
IS VAULT (ALL IS QUIET.
+
3E CUT TO A CLOSE UP
MS FLOOR on CSO YELLOW OF THE FLOOR.
FIST comes thru' THE FLOOR OF THE
VAULT BEGINS TO
CRACK.
SUDDENLY A HUGE
METAL FIST PUNCHES
ITS WAY THROUGH
THE CONCRETE)

RECORDING AREA - CUT TO SCENE 25 (Page 42)

23. EXT. FACTORY VAULT. O.B. DAY.

/SCENES 23 + 24/
TO BE EDITED IN/

(THE SENTRY OUTSIDE
THE DOOR REACTS
TO THE SOUNDS OF
CRASHING A SENTRY -
THE ROBOT IS
ENLARGING THE HOLE.
THE SENTRY UNBARS
THE DOOR AND FLINGS
IT OPEN. HE
REACTS IN HORROR.
CUT TO SUBJECTIVE
CAMERA, ROBOT'S POV.
THE HORRIFIED SENTRY
STARES AT THE ROBOT,
LEVELS HIS STEEL
GUN AND BLAZES AWAY)

/DUB/
/CRASHES/

24. EXT. FACTORY. O.B. D.Y.

(DOCTOR WHO AND CO. .
REACT TO THE SOUND
OF SHOTS.
THERE IS A CHOKING
SCREAM AND THE
SHOOTING STOPS
ABRUPTLY.

DUB SHOTS
+ SCREAM

THE BRIGADIER,
BENTON HARRY
AND DOCTOR WHO
SPRINT FOR THE
FACTORY)

DR HOSERS INT

END OF SCENES TO BE EDITED IN/

GRUNTS: FOOTSTEPS
DOWN STEPS

25. INT. FACTORY VAULT. D.Y.

290) 4E 4E, 3F C1
CU CASKET
Pan to FLOOR/SENTRY

(THE VAULT IS EMPTY,
EXCEPT FOR THE UNIT
SENTRY CRUMPLED
IN A CORNER.
THERE IS A LARGE
CIRCULAR HOLE IN
THE MIDDLE OF THE
FLOOR.

SPINNING GATE
SENTRY IMPELLED

291) 3F
Low LS FEET
thru' fg

THE BRIGADIER AND
BENTON RUSH IN,
GUNS WAVING.
THEY STOP, AMazed.

Q HARRY

292) 4
M 2sh HARRY/SOLDIER

HARRY AND THE DOCTOR
APPEAR BEHIND THEM./

293) 3
MS DR

HARRY GOES TO THE
SOLDIER AND STARTS
TO EXAMINE HIM./

THE DOCTOR LOOKS
AT THE HOLE)

(4 next)

(ON 3)

Pan him up to C2sh

DOCTOR WHO: There seems to be a very large rat about, Brigadier.

294)

4

CU DR

BRIGADIER: Well, what do we do now?

DOCTOR WHO: Possibly we should obtain the services of a very large cat.

26. INT. KETTLEWELL'S LABORATORY.

295)

1E

CU KETTLEWELL

1E/F, 2C

D1

(KETTLEWELL, A WHISKERY EINSTEIN-TYPE SCIENTIST IS TALKING TO SARAH. HE IS SMOKING A PIPE)

296)

2C

M 2sh

KETTLEWELL: I'm sorry Miss Smith, I cannot help you, and I don't know why you came here.

SARAH: I'm not too sure myself to be honest. I just felt something in the atmosphere at the Thinktank.

KETTLEWELL: I severed all connection with that establishment some time ago, when I became totally disillusioned with the path all our research was taking - the path to ruination, I have now devoted my life to alternative technologies.

297)

1

C 2sh SARAH/KETTLEWELL

SARAH: Solar cells, heat from windmills that sort of thing?

Pan KETTLEWELL L + R

KETTLEWELL: As you say, that sort of thing. It is a rich and complex field, and I have a great deal of work to do.

298)

2

M 2sh

(J next)

(ON 2)

- 44 -

(HE RISES POINTEDLY.

SARAH IS FORCED
TO RISE TOO.
SHE MAKES A LAST
EFFORT)

299) 1
VC 2sh

SARAH: I just wondered if they might
be carrying on your work in robotics./

300) 2
M 2sh

KETTLEWELL: No-one is carrying on my
work, in Robotics Miss Smith,
because no-one else would be capable
of it. Good day./

301) 1F
VLS SARAH

(HE TURNS TO HIS WORK)

SARAH: Good afternoon. Thank you./

KETTLEWELL: Goodday, Miss Smith.

302) 2
MS SARAH
Pan her to 2sh
Tighten with KETTLEWELL
to Windows

(SHE PAUSES A
MOMENT, SNIFFS
THE AIR. HER
SUSPICIONS AROUSED.
THEN SHE LEAVES. SARAH: Goodbye.
ONCE SHE IS GONE,
HE RISES AND
LOOKS THROUGH THE
WINDOW)

RECORDING BREAK - FINISH DRESSING ROBOT
+ ON TO SCENE 30 (Page 46)

27. EXT. KETTLEWELL'S HOUSE. O.B. D.Y.

SCENES 27, 28 + 29
TO BE EDITED IN

(SARAH GETS BACK
INTO THE CAR, SITS
FOR A MOMENT
BEHIND THE WHEEL.
CUT TO SARAH'S
B.A.G. ON THE SEAT
BESIDE HER. WE SEE
HER HAND FISH OUT
A PASS. CLOSE IN

- 44 -

ON PASS. IT
READS 'INSTITUTE FOR
ADVANCED SCIENTIFIC
RESEARCH. ONE DAY
VISITOR'S PASS.
VALID UNTIL 4pm'
SARAH LOOKS AT HER
WATCH. SHE STILL
HAS ENOUGH TIME.
CUT TO A LONGSHOT
OF THE CAR AS SARAH
DRIVES AWAY.

28. EXT. THINK TANK. O.B. DAY.

(SARAH'S CAR
PARKED AT THE
CHECKPOINT.

CU SARAH IN THE
CAR. SHE IS LOOKING
UP APPEALINGLY)

SARAH: You see I left my notebook
in one of the empty labs. I know
exactly where it is, I can see myself
putting it down. So if I could pop
in and get it, I needn't let your
Director know what an idiot I've been.
Please - my pass is still valid for
(LOOKING AT HER WATCH) nearly ten
minutes.

GUARD: I'll check for you.

(HE TURNS AND GOES
TO A PHONE.
SARAH SLIPS OUT OF
THE CAR AND RUNS
TOWARDS THE BUNKER)

29. EXT. THINKTANK. O.B. DAY.

(SARAH CREEPS ALONG.
ALL IS SILENT.
SPOOKY AND DESERTED.

SHE COMES TO THE
DOOR TO KETTLEWELLS
LABORATORY AND ENTERS
CAUTIOUSLY)

END OF SCENES TO BE EDITED IN/

30. INT. THINKTANK. WORKSHOP. DAY.

303) 5D
Low LS SARAH
Crab R past Pillar
with her to 5E
Tighten to CU OIL
+ pan up to CU SARAH

5D/E, 2D, 1D, +3A

B4

(SARAH COMES IN AND
LOOKS ROUND. ALL
IS QUIET. SHE GOES
TO THE POINT WHERE
SHE FELL, RUNS HER
FINGER ON THE
GROUND AND SNIFFS)

ECHO

SARAH: It was oil. I knew it.

(WHILE SHE IS
PEERING THOUGHTFULLY
AT THE OIL PATCH,
THERE COMES A
SHATTERING METALLIC
CRASH. SARAH
JUMPS, AND LOOKS
UP AS THE FAR DOORS OPEN-
CUT TO SARAH'S POV. /

GRAMS
DOORS

304) 2D
Low MLS ROBOT

BENCH OUT

(ON 2)

305) 1D / LOW ANGLE SHOT
High CU SARAH OF THE ROBOT, LOOKING
ENORMOUS AS IT
STALKS TOWARDS
HER SEEN FULL

/RECORDING BREAK/

FRONTAL FOR THE

306) 1D /
High sh SARAH/CLAWS
+
3A
On Periscope

FIRST TIME. IT
SPEAKS IN A
TREMENDOUS, BOOMING
VOICE)

ROBOT: Who are you? Why are you
here?

PAUSE

ON TO EPISODE 2

CLOSING TITLES:

TO BE SHOT LATER
+ EDITED IN